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AUTHOR Ladevich, Laurel
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ABSTRACT

This bibliography lists and evaluates some of the current and readily available sources of information that might be of use to the student and/or the teacher of an introductory film course. Although not all of the books being considered were designed for use at the introductory level, they are evaluated with regard to their suitability for a course of this kind. Most attention was given to those books under consideration as basic texts. The books are categorized and treated under the following headings: "Basic Texts," "History," "Criticism," "Theory," and "General Reference." (Author/WR)

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ERIC RCS

# A SELECTED ANNOTATED BIBLIOGRAPHY

for use in

TEACHING an INTRODUCTORY FILM COURSE

by

Laurel Ladevich
Research Assistant

## BASIC TEXTS

obker, Lee R. Elements of the Film. New York: Harcourt, Brace & World, 1969.

A very thorough consideration of the important technical and aesthetic aspects of film, including chapters devoted solely to "Acting for Film," "The Contemporary Filmmaker," and "Film Criticism." The format of the book is very good, and although not as widely illustrated as some others, stills included are well chosen. The book has several nice characteristic touches, such as the excerpts from essays by directors (one is by G. B. Shaw) introducing each chapter. Although not the most recent book available, perhaps the most comprehensive and best organized for an introductory course.

Casty, Alan. The Dramatic Art of the Film. New York: Harper & Row, 1971.

Cinematic elements discussed not only in terms of technique, but in terms of dramatic function as well. Assumes some familiarity on the reader's part with various films. Not a basic text.

Coynik, David. Film: Real to Reel. Winona: St. Mary's College Press, 1972.

A thorough treatment of technique and includes chapters on the director, genre, documentary, animation, contemporary films, and cinematography. Widely illustrated with good explanatory captions. Rather simplistic, but informative. A teaching guide is also available which suggests shorts and feature films illustrating the principles of each chapter.

Giannetti, Louis D. Understanding Movies. Englewood Cliffs, New Jersey: Prentice Hall, 1972.

The concentration is on the technical aspects of film, although a good deal of attention is given to drama, literature, and theory. The choice of illustrations and their placement in the various chapters as exemplary shots is particularly good. Further readings are suggested at the end of each chapter, and a 6-page glossary completes the volume. Provides a good introduction to technical considerations and is a useful reference tool.

Huss, Roy, and Silverstein, Norman. The Film Experience. New York: Dell, 1968.

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ERIC

Clearinghouse on Reading and Communication Skills NCTE, 1111 Kenyon Road, Urbana, Illinois 61801

*Director* Bernard O'Donnell

*Associate Director* Sister Rosemary Winkeljohann

*Assistant Director* Daniel J. Dieterich

Assumes more of an aesthetic and theoretical approach, rather than a technical one. Not an adequate treatment of light, color, or sound. Includes several informative shot analyses.

Jinks, William. The Celluloid Literature. Beverly Hills, California: Glencoe Press, 1971.

Originally designed for use in a junior college, this book intends to accomplish the following goals: to provide the reader with an introduction to the film art and to emphasize how close, both in form and content, literature and narrative film are to one another. The selected bibliography cites works on film art, history, criticism, scripts, its relationship to other arts, and interviews with film makers. Not as tightly composed as Giannetti nor are the illustrations as well placed.

Solomon, Stanley. The Film Idea. New York: Harcourt Brace Jovanovich, 1972.

Excellent for use as a text in that it considers the various aspects of film in one volume, i.e., narrative aspects of film, history, and theory. A glossary of terms, filmography of selected directors, and a selected bibliography on various aspects of film are included. Needs to be read carefully for understanding, and not useful as a quick reference tool.

Stephenson, Ralph, and Debrix, Jean R. The Cinema as Art. Baltimore: Penguin, 1969.

Inclusive of all aspects of film, but mainly a discussion of aesthetics. An appendix, "A Note on Technical Terms," functions rather like a glossary. Good background for instructors, but not an appropriate basic text, as there are few illustrations and the level is not introductory.

Whitaker, Rod. The Language of Film. Englewood Cliffs, New Jersey: Prentice Hall, 1970.

A good discussion of visual literacy, but not a thorough enough consideration of technical aspects to make it a worthwhile text or supplement. There are no still shots of feature or short films, nor is there a glossary.

HISTORY

Cowie, Peter, ed. Concise History of the Cinema. 2 vols. New York: Barnes, 1971.

A survey of film since its beginnings. Arranged by country in two volumes: before 1940, and since 1940. Portions were contributed by thirty-odd writers, chosen for their expertise and interest in various fields. This avoids some of the pitfalls of Mast's book. The arrangement is effective and it is well illustrated. A good choice for a comprehensive, introductory history.

Knight, Arthur. The Liveliest Art. New York: The New American Library, 1957.

An older, but reliable, comprehensive history of the cinema before '57. Eight pages of illustrations.

Mast, Gerald. A Short History of the Movies. Indianapolis: Bobbs-Merrill, 1971.

Rather than a general survey, discusses masterpieces in depth as representative of periods and/or genres. A useful history if the films being taught coincide with the films Mast discusses. Tends to be opinionated.

CRITICISM

Bellone, Julius, ed. Renaissance of the Film. New York: Macmillan, 1970.

Over thirty essays by the respected critics on post-World War II, or contemporary, films.

Boyum, Joy Gould, and Scott, Adrienne. Film as Film: Critical Responses to Film Art. Boston: Allyn and Bacon, 1971.

Divided into two sections on theory and practice. The first part discusses film as an art form and critical reactions to films (would be very good to present to an introductory class.) The second part is comprised of critical writings concerning twenty-five films.

Kinder, Marsha, and Houston, Beverle. Close-Up. New York: Harcourt Brace Jovanovich, 1972.

This book attempts to "...present a critical approach that can be applied to any film and to illustrate this approach with as many examples as possible." It is a combination of historical, critical, and theoretical approaches.

THEORY

Jacobs, Lewis. Introduction to the Art of the Movies. New York: Noonday Press, 1960.

Slightly outdated and not as impressive as MacCann or Talbot is this anthology of ideas on the nature of film.

Kirschner, Allen, and Kirschner, Linda. Film: Readings in the Mass Media. New York: The Odyssey Press, 1971.

A contemporary anthology containing essays by critics, directors, and others (e.g., H. L. Mencken).

MacCann, Richard Dyer. Film: A Montage of Theories. New York: E. P. Dutton, 1966.

Essays on the nature of film by famous directors and leading critics.

Poteet, G. Howard. The Compleat Guide to Film Study. Urbana: NCTE, 1972.

Essays by educators, film council and workshop directors, and film magazine editors, on film and its relationship to the following: history, language, literature, composition, curriculum, etc. A teaching rationale is also included. The real value of this book is to the teacher, rather than the student.

Sarris, Andrew, ed. Interviews with Film Directors. New York: Bobbs-Merrill, 1970.

"Candid conversations on the art of film with forty key film-makers."

Talbot, Daniel. Film: An Anthology. Berkeley: University of California Press, 1966.

A collection of important essays by critics (before '66) on: aesthetics, social commentary and analysis; theory and technique; and history and personal.

GENERAL REFERENCE

Halliwell, Leslie. The Filmgoer's Companion. New York: Avon, 1971.

An index of actors, directors, producers, musicians, writers, photographers,

films, technical terms, etc., etc., etc., all in alphabetical order. Very useful for refreshing the memory.

Manchel, Frank. Film Study: A Resource Guide. Cranbury, New Jersey: Associated University Presses, 1973.

A survey designed to "describe six popular approaches to the study of the cinema, along with a practical analysis of selected books, materials and information about motion picture rentals." A good resource catalog.

Sadoul, Georges. Dictionary of Films. Berkeley: University of California Press, 1972.

A very useful book that lists important international films and supplies credits, dates, synopses and brief critical comments on about 1300 films; remakes and other versions are cited.

_____. Dictionary of Film Makers. Berkeley: University of California Press, 1972.

Complement to Dictionary of Films. Supplies biographical information, filmographies, and critical remarks on over 1000 directors, writers, editors, animators, composers, art directors, and cameramen.

Film Focus Series. Englewood Cliffs, New Jersey: Prentice-Hall, varies.

"Presents the best that has been written about the art of film and the man who created it. Combining criticism with history, biography, and analysis of technique, the volumes in the series explore the film medium and its impact on modern society." These books would be of particular use to the novice researcher, as they contain a good deal of information in single volumes.

This bibliography does not represent a comprehensive compilation of film resources. It is, rather, an attempt to list and evaluate those current and readily available sources that might be of use either to the student and/or the teacher of an introductory film course. Although not all the books being considered were designed for use at this level, they are evaluated with regard to their suitability or utility for a course of this kind.

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